FASHIONABLE

Quadrille Call Book

AND Guide To Etiquette

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Let no man presume to give advice to others that has not at first given good counsel to himself.

—*Seneca.*

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Introduction.

At no period in the history of the United States, since the introduction of the Quadrille, has the necessity for a cheap but complete Prompter's Pocket Call Book been as imperative.

The Quadrilles given in this work, have been selected with great care, from the best prompters in this country.

But few persons claiming to be prompters, seem to realize the importance of good calling. A good prompter is of as much importance as fine music in making the quadrille a success. The caller should enunciate clearly and distinctly—should the crowd be to large, he should stand on an elevation in the center of the room. Great care should be taken at first, not to strain the vocal chords. Bear in mind always, that it is not so much the power, as the clearness, which is the most srtisfactory to those who are dancing

I would advise all persons before forcing themselves upon the public as prompters, to take a few lessons in elocution, thereby enabling them to understand how to use their voices.

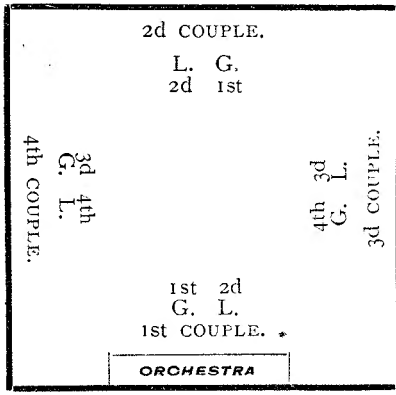
Standard Quadrilles.

Dancing quadrilles without a "prompter," is the only correct style of dancing, and will, in the near future, be the only way that society will entertain them. We would advise our pupils to learn the standard Lanciers, as given in our work, as they are danced in every Academy where dancing is taught.

The Ball Room.

It is very important to know and remember the head of the ball room, as ladies and couples at the head always take the lead in the quadrille. It often happens, for want of knowing how the sets are numbered, mistakes will arise as to which of the couples ought to lead.

Many of our callers of today, in fact, are ignorant on the proper formation of the quadrilles. By observing that the first couple is at the head of the set, and the third couple to the right, second couple stands opposite the first, fourth couple to the left of the first. So in changes of "First Two Forward," it is the lady at the head and the opposite gentleman; "Second Two," or next two forward, would be the "first" gentleman and opposite lady, and "Third Two forward," is the lady to the right of first couple and last gentleman.



QUADRILLE FORMATION.

Couples should stand seven steps apart.

L represents lady.

G represents gentleman.

Plain quadrilles are formed in four sets, or eight persons, four ladies and four gentlemen, and termed first, second, third, and fourth couples.

The first and second couples are termed "head couples," and the third and fourth the "side couples."

In forming for the quadrille, the gentleman always keeps the lady at the right.

In dancing the quadrille, the time is marked by steps, or counts, and each bar corresponds to two steps or counts, every movement requiring eight counts for its performance; therefore it will occupy four bars of the music, there being *two* counts to each bar, and *one step* to each count.

"The march, or walking step, is the only fashionable step used in quadrilles."

Explanation for Quadrille Movements.

For the convenience of beginners who use this book as their instructor, each call used in the quadrille changes has been separately placed under the heading of "Quadrille Movements."

Alamande right or left:

Turn the corner, (the gentleman turns the lady on his left with right hand) on returning to partner join left hands and turn with left hand.

The only difference between alamande left and right is that in the latter the gentleman passes back of his lady and turns the right hand lady

Balance to partner:

Face partner, take four short steps backward, advance four steps, join partner's hands, raised to a level with the lady's waist and turn partner.

Balance to corner: (As used in Lanciers only.) Turn toward and face corner, walk four steps forward and

four backward, passing on the left, turn corner with both hands, return to place, stepping backward eight measures.

Chassez:

All face partners, and walk to the right and left four steps passing partners, salute corner, walk backward four steps, both hands to partner, turning to place.

Forward and back:

Advance four steps forward and four backward, four measures.

First four right and left:

First and second couples join nearest hands and cross over to opposite side of set, the ladies passing to the center; gentleman takes ladies' left hand in their left, turn partner half round to opposite couples' place, repeat back to place, eight measures

First couple promenade, facing out:

First couple promenade, eight steps around on the inside of the set to place, only facing out; third, fourth and second couples fall in line, facing same as first couple; when second couple face out, number three falls in back.

First four balance:

First two gentlemen cross hands with their partners, with his right hand above, and cross over, passing to the right of the opposite couple, turn facing, walk back to place on same side, keeping lady on the outside on the return, again turn facing in place.

Grand right and left:

Each couple turns, facing partner, and salute partner, join right hands, pass to next lady, at the same time the lady advances to meet the gentleman approaching, join left hands and continue on around the set joining right and left hands alternately, until he reaches his partner at opposite place from starting, before releasing the lady's hand, salute partner, then

join right hands, and left with the next, and so on until starting place is reached, then salute partner and turn to place with right hand joined, sixteen measures.

Half promenade:

Join both hands as in promenade, cross over to opposite side of the set, "as in balance four" then disengage hands and join nearest hands (right hand with lady's left) return to place same as right and left, eight measures.

Ladies' chain:

The two opposite ladies cross over, at the same time touching right hands in passing, give left hand to opposite gentleman, turn half round, repeat to place, turn partner to place.

Ladies' grand chain:

The four ladies cross right hands in center, forming a star, turn half round, drop right hand, joining left hand with opposite gentleman's, turn half round, joining right hands again and circle to place, turn partner to place.

Turn partner to place:

The old style of "swinging" partners, necessitates placing the arm around the lady's waist, but it is no longer in vogue. The gentleman joins his partners with both hands and turns once around to the left, the hands raised even with the lady's waist.

Countermarch.— (Lanciers.)

Ladies turn to the right, gentlemen to the left, march around in a circle, gentlemen pass on the outside of ladies at meeting at the back, continue marching until all are in two lines facing partner, sixteen steps.

Grand square:

In executing the grand square all are moving at the same time. First four forward, side four separate; to commence, the sides turn their backs to partners, walking four steps to corners, turn one-quarter and

advance four steps to head places, turn one-quarter, advance four steps to center of set meeting partner, step back to places. At the same time first four advance to center four steps, change partners, join hands, turn facing the side, advance four steps, face corners, separate to corners of set four steps, face partner, advance four steps to place. Now reverse the movement, by heads separating and sides advancing, etc., using sixteen bars of music. Each person forms a square in the corner of the set — four steps on a side.

Etiquette for Ball-Room.

There are some people who attend the fashionable balls of today, who express contempt for the little requirements of behavior known under the title of etiquette. The conduct of parties attending a ball should be governed by such rules as shall insure the entire company an evening of pleasure.

Avoid slang phrases.

Never take part in a quadrille without knowing something of the figures.

Dancing is subject to much abuse by the thoughtless acquirements of bad habits

Do not romp in dancing.

Do not change from one set to another, it may place you with friends for the time, but will not add to your character as partners.

Do not make a "grand rush" for places, which we regret to say is so frequent in our ball-rooms.

Do not forget that you belong to the set, and not the set to you.

Do not forget to thank your partner after seating her, for the favor she has bestowed upon you.

Do not dance with your hat or bonnet on, leave them in the dressing room.

Should you receive a polite refusal from a lady and then see her dancing with another gentleman, do not exhibit any symptoms of dissatisfaction, should this happen, as it often does, the gentleman is justified in never afterward repeating the request.

Do not forget that perfect politeness conceals preference, and makes itself generally agreeable.

Do not sway the body with each step.

Do not hold the arms stiffly.

Do not hold the arms out straight in imitation of a windmill-fan.

Do not wait until the music is half over before selecting a partner.

It is the duty of a gentleman having a place in a quadrille to have his lady with him, otherwise he forfeits his place.

Always recognize the lady or gentleman director or master of ceremonies, with becoming politeness.

A lady should never promenade the ball-room alone, nor enter it unaccompanied.

In passing through a quadrille, let your disengaged arm hang easily at the side.

Sets should be formed with as little confusion as possibly.

The ladies' dressing-room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.

It is very impolite and insulting to galop around or inside of other sets while dancing quadrilles.

If a gentleman wishes to dance with a lady with whom he is not acquainted, politely ask the master of ceremonies for an introduction.

The master of ceremonies is privileged to ask any lady or gentleman whether they wish to dance, make himself known and procure partners for all who desire to dance.

In asking a lady to dance, be sure that she accepts, and then allow her to rise before you offer your arm.

The ball-room was not designed for the purpose of making love.

At the close of a quadrille, the gentleman should salute his partner, present his right arm and lead her to a seat selected by her.

Etiquette for the Street.

While walking with a lady, the gentleman should keep the lady on the right hand side.

A gentleman should not smoke when riding or walking with a lady.

A lady should be the first to recognize an acquaintance, whether intimate or not.

A gentleman should precede the lady in a crowded street.

A gentleman should raise his hat with the hand furthest from the lady he meets, do not pull the hat down so as to cover the face.

If the lady with whom a gentleman is walking is saluted by a friend, the gentleman should acknowledge the same by raising his hat.

Never detain a lady you meet. If you wish to converse with her, turn and walk in the direction she is going.

Always ask a lady's pardon for any inadvertence that may occur, and touch your hat with the tips of the fingers whether she is known to you or not.

Entering the Ball-Room.

The gentleman, having escorted his lady to her dressing-room door, and having sought his own, should arrange his toilet as quickly as possible, and return

to the ladies' room, where his lady will join him at the door, and accompany him to the ball-room.

A gentleman should always dance first with his partner, and is also under obligations to her for the first dance after supper, as well as the last number on the programme.

Introductions.

Persons giving a ball should select at least six or eight ladies to form an Introduction Committee. Upon this committee depends much of the enjoyment of strangers. It is the duty of each member to see that all persons have partners for each figure on the programme.

Should a gentleman request a dance from a lady prior to an introduction, the lady should not refuse with an excuse of previous engagement, for in so doing, she would betray very slight knowledge of ball-room etiquette. The correct answer would be: I would be much pleased to accept your kind invitation if you would procure an introduction.

In escorting a gentleman to a lady for an introduction, offer the gentleman your arm. Care should be taken to pronounce names distinctly. Should a name be indistinct to one, that one should say at once,—"I beg your pardon, I did not understand the name." An inferior should be introduced to a superior; a gentleman to a lady, as: Miss Sweet, permit me to present Mr. Blank to you.

When introduced to a lady, be particular how you ask her to dance, and the manner in which you acknowledge the introduction. Ladies are susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not.

The Bow.

To execute a bow in dancing, step the left foot to the side about ten inches, at the same time turn, facing partner, and draw the right foot up to first position, heels touching, and should simultaneously incline the body forward at the hips, without bending the knees, eyes resting to the floor about six feet in front, assume erect position, step with the right foot back to second position, turning to face center, and close the feet, two bars.

"*A lady never makes the bow.*"

The Courtesy.

The courtesy in dancing is made thus: step right foot to side and pass left foot in a semi-circle to the back (fourth position) until it rests upon the toe and ball, and at the same time bend the knee of the standing leg, incline the body forward, straighten the standing leg, and gradually draw the advanced foot to its correct normal position.

The depth of a courtesy is regulated by placing of the fore foot, the proper distance for adults is twelve to fifteen inches apart.

Asking a Lady to Dance.

In asking a lady to dance, take position directly in front of her, bend the body slightly forward, and respectfully say: May I have the pleasure for this dance, or, will you favor me with this dance, or, may I have the pleasure of a number on your programme? Should she answer "she is engaged," he should thank her and ask for some other dance for which she is not engaged. No lady will refuse to dance without giving some good reason for her refusal. In taking place, a gentleman should offer the lady his arm.

Grand Promenade.

It has been customary for some time past to commence the dance of the evening with a grand promenade or march. Should the company be late on arriving this may be deferred until later when more are present to take part. The march should be led by a lady and gentleman who understand the details of each figure or change. A second gentleman fully acquainted with the changes should be placed at one end of the room, where each figure is commenced, to act as prompter, his duty being to see that each couple preserve uniformity of action throughout the march.

Care should be taken not to give too many figures, making the march wearying and tedious.

The three or four figures given here will be found very effective and quite sufficient for length.

The march in file:

After promenading around the room until all have formed into a circle around the room, the leaders turn and march up the center of the room, and on reaching the top, the gentlemen should turn to the left and the ladies to the right, each gentleman following in single file, and each lady her leader in like manner. On arriving at the bottom of the room the ladies should pass to the left of each other, the gentlemen marching around the room on the outside of the ladies and the ladies inside. When the gentleman meet their partners at the top of the room they form in couples again and march around the room to the right.

Grecian cross:

First couple lead the march up the center of the room, about six feet apart, to within six feet of the centre, separate, turn facing the sides of the room, ladies march to the right, gentlemen to the left. On reaching the side both turn one-quarter facing the top

of the hall, march four steps forward, turn one-fourth facing partners and center of room, and march to center, turn one-quarter and march about six feet apart. On reaching the top of the hall ladies turn to the right and the gentlemen to the left and circle around to the back.

Figure number three:

First couple lead up the center to the top, ladies turn to the right, gentlemen to the left. The ladies lead round and round the room, each time passing inside the former, until the coil is very small, then the leader turns short around to the left and retraces her steps between the coils until all the coils are unwound. While the ladies are forming the coil the gentlemen march across the top of the hall, on reaching the side turn and advance two steps, turn one-quarter and march back to center, turn one-quarter and advance two steps, turn and march to side. Continue marching across and back until you reach the bottom of the hall. The lady and gentleman should guide their work so they meet at the bottom and march up through the center together. This figure may be repeated by the gentlemen making the coil and the ladies march across and back.

Figure number four:

All march around to the bottom, stop, join hands and raise them, forming an arch. The second couple pass under the arch, stop and join hands. Third couple pass under both, and so on, each couple passing through and forming the arch until one continuous arch has been formed. All stop, separate about six feet apart, the leader signals the music to change into a waltz, and leads off the waltz down between the lines followed by each one in turn and around the room.

Many prefer the "quadrille," or "sicilian circle," in

place of the waltz, for the finish. Should you wish to form into either the quadrille or circle, march around the room and down through the center, four abreast, to the top of the room, all stop and at a signal for the music to change, first and fourth couples face, second and third step to the sides in the formation for a quadrille. If you prefer the circle continue marching around in a circle, four abreast until the couples are compact enough to form a circle, at a signal for the music to change, the first four should turn half around facing the second four, third four facing the fourth, etc. The odd couples turning around facing the even couples.

The prompter will give the changes as follows:

Right and left across, four bars.

Back again, four bars.

Balance and turn partner, four bars.

Ladies change, four bars.

Forward and back, four bars.

Forward and pass through to next set.

The couples must strictly confine themselves to their set.

There are many other figures that can be given, as the anchor, crescent, star, and diamond, but figures of this kind require some drilling, and all turns must be made precisely at the same place.

The kaleidescope will be found very pretty for the opening of the dance.

Measure of Music per Minute.

But a small percentage of our orchestras can perform the exact time without the use of a metronome.

For quadrilles. 2-4 or 6-8 time, 60.
For polka, 60.
For polka redowa, 3-4 time, 45.
For schottische, 4-4 time, 45.
For waltz gallop, 2-4 time, 45.
For glide waltz, 3-4 time, 62.
For mazurka, 3-4 time, 58.

People seldom improve where they have no model but themselves to copy after.—*Goldsmith.*

PART SECOND.

PLAIN QUADRILLES.

No. 1.

Address	8 bars.
First four right and left	8 "
Balance four	4 "
Turn partners	4 "
Ladies' chain, first four	8 "
Half promenade, right and left back	8 "

Sides the same.

No. 2.

First four forward and back	4 bars.
Cross over four	4 "
Chasse to the right and left	4 "
Cross back and sides separate	4 "
Forward all and back	4 "
Turn partners to place	4 "

Sides the same.

No. 3.

First four lead to the right	4 bars.
Chasse out and half round	4 "
Forward all	4 "
Turn to places	4 "
All join hands forward twice	8 "

Sides the same.

No. 4.

First couple lead to the right	4 bars.
Four hands round	4 "
Right and left with the next	8 "
Ladies' chain with the next	8 "
All balance and turn	8 "

Played four times.

NUMBER TWO.

No. 1.

Address ..... 8 bars.
First four right and left ..... 8 "
Balance four ..... 8 "
Half promenade ..... 8 "
Sides repeat.

No. 2.

First lady balance to right, gent to left, turn .. 8 bars.
Balance four to next ..... 8 "
Pass each other and balance to third and turn. 8 "
Alamande left ..... 8 "
Four times.

No. 3.

First four forward and ladies cross over ..... 8 bars.
Sides forward and ladies cross over ..... 8 "
Grand right and left one-quarter round, meet your partner and promenade to place ..... 8 "
Balance all and turn ..... 8 "
Repeat once, or four times.

No. 4.

First four right and left, and side four right and left, same time ..... 8 bars.
First four balance four, side four ladies chain at same time ..... 8 "
Ladies balance to right, turn ..... 8 "
Balance to next, all turn partners ..... 8 "
Side four the same.

NUMBER THREE.

No. 1.

Address ..... 8 bars.
First four right and left ..... 8 "
Balance four ..... 8 "
Ladies chain ..... 8 "
Half promenade..... 8 "
Sides the same.

No. 2.

First couple lead to the right and balance.... 4 bars.
Turn four hands..... 4 "
Gent take two ladies and balance to next and turn five hands ..... 8 "
Take three ladies and balance to next and turn six hands..... 8 "
All join hands and circle to the right..... 8 "
Repeat for each couple.

No. 3.

First couple balance to right ..... 4 bars.
Change partners and turn..... 4 "
Balance to next, change, and turn ..... 8 "
Balance to next, change, and turn ..... 8 "
Ladies grand chain ..... 8 "
Repeat for each couple.

No. 4.

Jig .....any calls.

NUMBER FOUR.

No. 1.

Address	8	bars.
First four right and left	8	"
Balance four	8	"
Ladies chain	8	"
Half promenade	8	"

Sides the same.

No. 2.

First four forward to center	4	bars.
Chasse by couples to right between side four in a star	4	"
Join right hands, circle in a star	4	"
Circle back with left hands	4	"
First four chasse to the left to center	4	"
Join hands and circle to place	4	"
All balance and turn corners	8	"

Sides the same.

No. 3.

Ladies grand chain half round	4	bars.
Half promenade with opposite gent	4	"
Grand chain again	4	"
Promenade to place	4	"

Form grand square.

No. 4.

First four to the right	4	bars.
All chasse and form into lines	4	"
Half right and left into lines	4	"
Half right and left across	4	"
Half ladies chain in line	4	"
Half ladies chain across	4	"
Forward and back in line	4	"
Forward and turn partner to place	4	"

Sides repeat.

NUMBER FIVE.

No. 1.

Address ..... 8 bars.
First four right and left ..... 8 "
Balance four ..... 8 "
Ladies chain ..... 8 "
Half promenade ..... 8 "
Ladies repeat.

No. 2.

Two ladies and opposite gentlemen, forward and back ..... 4 bars.
Dos-a-dos ..... 4 "
First four right and left ..... 8 "
All balance to corner and turn to place ..... 8 "
Repeat three times.

No. 3.

First couple promenade inside of set ..... 8 bars.
Right and left, with right hand couple ..... 8 "
Ladies chain, with the left hand couple ..... 8 "
Balance four with sides ..... 8 "
All forward and back, twice ..... 8 "
Repeat three times.

NUMBER SIX.

No. 1.

All join hands forward and salute, salute partners ..... 8 bars.
First four lead to the right, chasse, and salute opposite lady ..... 4 "
Change ladies, turn to opposite, chasse and salute ..... 4 "
Take that lady to place ..... 4 "
All promenade—half ..... 4 "
First four half right and left ..... 4 "
Side fours half right and left ..... 4 "
All chasse, salute ..... 4 "
Turn partners ..... 8 "
Sides repeat.

No. 2.

First four lead to right, change partners and form in lines ..... 4 bars.
Forward all ..... 4 "
Chasse by couples, across..... 4 "
Right and left ..... 4 "
Forward all ..... 4 "
Chasse by couples ..... 4 "
Ladies half chain..... 4 "
Forward all ..... 4 "
Balance all, turn partners..... 8 "
Grand right and left .....16 "
Sides repeat.

No. 3.

Grand right and left, half ..... 8 bars.
Half right and left to places ..... 8 "
Four ladies forward to center and grand right and left ..... 8 "
Turn partner ..... 8 "
All promenade ..... 8 "
Repeat.

No. 4.

First four forward and back..... 4 bars.
Side four forward and back ..... 4 "
All forward and back..... 4 "
Head gentleman retain partner, take side lady to place ..... 4 "
Forward six..... 4 "
Ladies half change to side ..... 4 "

NOTE.—Ladies on the left pass to the right gentlemen, stop on the left side, ladies on the right go to the left gentlemen, stop on the right side.

Forward six..... 4 bars.
Ladies change to head ..... 4 "
Forward six..... 4 "
Change to sides ..... 4 "
Forward six..... 4 "
All join hands, forward..... 4 "
Turn partner ..... 4 "
All chasse..... 4 "
Sides repeat.

NUMBER SEVEN.

U. S. QUADRILLE.

Figures composed by Prof. J. S. Christy.

No. 1.

Introduction, address partners	8 bars.
Balance to partners and turn to place	8 "
Turn corners with right hand, partners with the left to place	4 "
First couple lead to the right, four hands a round	4 "
Right and left with the next	4 "
Ladies change with the next	4 "
First couple in the center and six hands around	4 "
Turn corner with right hand, partner with the left to place	4 "

Repeat four times, each couple in its turn. Promenade all.

No. 2.

Introduction	8 bars.
Balance to partners and turn	8 "
Turn corners with the right hand and partners with the left	4 "
First two ladies forward, salute, and turn the gentleman to the right, repeat with each gentleman to place, (by balancing 4 bars, and turning, 4 bars to each gent.)	8 "
First two ladies in center, and six hands around	4 "
Turn corner with the right hand and partner with the left to place	4 "
Grand chain all the way around	8 "

Repeat four times with head and side ladies, and head and side gents, circle eight.

No. 3.

Balance all	8 bars.
Turn corners with the right hand and partners with the left to place	8 "
Four ladies lead to the right, turn all the gentlemen (by balancing 4 bars, and turning 4 bars)	8 "
Ladies half chain	4 "
Take that gentleman and half promenade	4 "
Ladies half chain	4 "
Take your partner and half promenade to place	8 "
Grand chain all the way around	16 "
Four ladies forward to the center	4 "
Gentlemen circle on the outside	4 "
Form a basket and circle eight just as you are	8 "
Reverse positions with gents in the center and circle eight the other way	8 "
All balance and turn partners to place	8 "

Repeat the same by gents leading to the right. Promenade all.

NUMBER EIGHT.

FRANCAISE.

As translated from the old French quadrille by Prof. M. C. Aker.

No. 1.

Address	8 bars.
Right and left all	8 "
Face partner, chasse to right and left	4 "
Turn with right hand	4 "
Ladies' chain	8 "
Half promenade	4 "
Right and left to place	4 "

Repeat.

No. 2.

Introduction	8 bars.
First lady and second gentleman forward and back	4 "
Chasse to the right	4 "
To the left	4 "
Cross over	4 "
Forward and back	4 "
Chasse to right	4 "
To left	4 "
Cross to place	4 "
All balance to partners and turn with right hand	8 "

Repeat second lady, first gentleman.

No. 3.

Introduction	8 bars.
First lady, second gentleman join right hands cross over	4 "
Left hand back and right hand to partners	4 "
All balance	4 "
Half promenade	4 "
First lady, second gentleman forward and back	4 "
Dos a-dos	4 "
All forward and back	4 "
Right and left to place	4 "

Repeat, second lady, first gentleman.

FORMATION.

In teaching this dance, form in two lines, and number the couples from the head thus:

1st	2d	1st	2d
00	00	00	00
1	2	3	4

so first couple stand opposite,

5	6	7	8
00	00	00	00
2d	1st	3d	1st

the second. After learning the dance, form in squares of double sets, or four couple abreast, never in single sets.

PART THIRD.

LANCIERS QUADRILLES

PLAIN LANCIERS,

As taught by Prof F. L. Clendenen

No. 1.

Introduction, address partner and center..... 8 bars.
First four forward and back..... 4 "
Forward, turn opposite lady and return to place 4 "
Cross over first couple inside, back on the outside ..... 4 "
Salute corner, turn corner..... 4 "
Sides repeat.

No. 2.

Introduction..... 8 bars.
First four forward and back..... 4 "
Forward and leave lady in the center..... 4 "
Chasse, turn partner to place..... 4 "
Sides separate, join hands with first four, forward eight, turn partner to place..... 8 "
Sides repeat.

No. 3.

Introduction..... 8 bars.
First four forward and back..... 4 "
Forward to the center and salute, return to place..... 4 "
Ladies chain..... 8 "
Sides repeat.

No. 4.

Introduction..... 8 bars.
First four lead to the right, salute..... 4 "
Lead to the left, salute..... 4 "
Lead to place, all salute..... 4 "
First four right and left..... 8 "
Sides repeat. Then to left.

No. 5.

Chord—Salute all.
Grand right and left..... 16 bars.
First couple face out, sides fall in line..... 8 "
Forward all, forward and back twice..... 8 "
Counter march..... 8 "
Forward and back, turn to place..... 4 "

Starting with grand right and left, repeat three times, by the 3d 2d, and 4th couples.

NUMBER TWO.

LOOMIS' SARATOGA LANCIERS.

(Original.)

By permission of Prof. Loomis.

No. 1.

Head couples forward and back, with side couples on their right. ..... 4 bars.
Forward and turn vis-a-vis (in same direction) head couples passing between side couples. 4 "
Returning, side couples between head couples 4 "
All balance at corners..... 4 "
Turn the same..... 4 "

First and second time—head couples lead to right. Third and fourth time—side couples lead to right. Four times.

No. 2.

All forward (to the center) and back..... 4 bars.
Place ladies in center (facing partners) and bow 4 "
All chasse to the right and left..... 4 "
Turn partners to place..... 4 "
Four gents give left hands across, right hand to partner's left, promenade..... 8 "

No. 3.

All forward (to the center) and back..... 4 bars.
Forward again, salute vis-a-vis and return to places..... 8 "
Four ladies chain..... 8 "
Four times.

No. 4.

First four lead to the right and bow..... 4 bars.
Lead to the left and bow..... 4 "
Return to places and bow..... 4 "
All balance to corners and turn the same..... 8 "

Heads repeat the same by going to the left. Sides repeat the same.

No. 5.

All bow, grand right and left half around..... 16 bars.
Turn partner with right hand, returning to places..... 4 "
First couple face out, sides in the center..... 4 "
All chasse, march.....

Ladies and gentlemen down outside, gentlemen passing around ladies and forming two lines on opposite sides. All forward and back in two lines. Turn partners to places. Four times. Ending with grand right and left half around and return to places.

NUMBER THREE.

LOOMIS' ACADEMY LANCIERS.

No. 1.

Introduction ..... 8 bars.
Grand right and left half around..... 8 "
Head couples half right and left ..... 4 "
Sides half right and left..... 4 "
All balance to corners and turn the same..... 8 "

No. 2.

Head couples lead to the right and bow..... 4 bars.
Exchange partners, forming two lines..... 4 "
All chasse by couples..... 4 "
Dechasse..... 4 "
All forward and back; forward and turn partners to place..... 8 "

N. B.—First and second time, head couples lead to right; third and fourth time, side couples lead to right

No. 3.

Right hand to partner; pass and give left hand to the next; turning quite around, giving right hand to partner; turn to place and bow 8 bars.
All balance to corners; turn the same..... 8 "

No. 4.

Two first ladies give right hands to side ladies, exchange places and bow..... 4 bars.
Repeat, which brings all ladies half around .. 4 "
Four ladies cross right hands half around to place without turning; bow..... 4 "
All chasse by partners and bow to corner ... 4 "
Chasse back; bow to partner..... 4 "

N. B.—First and second time the head ladies pass to right; third and fourth time, side ladies pass to right.

No. 5.

Head couples right and left with sides on their right..... 8 bars.
Ladies' chain with side couples on their left.. 8 "
First couple face out..... 2 "
First side couple in center..... 2 "
Fourth couple in center..... 2 "
All fall back in two lines facing partners..... 2 "
All cross over, giving right hand to partner and bow; return, give left hand and bow..... 8 "
All forward and back; forward and turn partner to place..... 8 "
All join hands in a circle; forward and back; forward and bow..... 8 "

N. B.—After the figure is danced four times all circle around to place and back the other way.

NUMBER FOUR.

LOOMIS' LANCIERS.

No. 1.

Introduction ..... 8 bars.
First four pass through sides and salute..... 4 "
Pass through next couple and salute..... 4 "
Four ladies' chain..... 8 "
Balance to corners and turn (repeat four times) 8 "

P. S. — At the end of the ladies' chain, give right hand to lady's left and not turn.

No. 2.

All forward and back..... 4 bars.
Forward and leave ladies in center facing partners and salute..... 4 "
All chasse, four gents in center and four hands half around and turn opposite ladies..... 8 "
First four lead to right and cross four hands around to same place..... 8 "
Repeat four times.

No. 3.

Grand right and left, quarter chain, thus: give right hand to partner and pass to the next lady, giving left hand and turn quite around. Meeting partner with right hand, turn to places..... 8 bars.
Four ladies pass to right, taking next lady's place and salute..... 4 "
All join hands, forward and back..... 4 "
Forward and turn..... 4 "
Repeat four times, which brings ladies to their places.

No. 4.

First four forward and back, forward and exchange partners and lead to the left..... 8 bars.
Facing side couples, without turning and salute..... 4 "
Four hands round to opposite places and salute 4 "
First four forward and back..... 4 "
Forward and exchange partners to places.... 4 "
Repeat four times.

No. 5.

Salute, commencing with the grand square, first four in the center, sides separate; sides fowrard, first four separate, partners to places. Repeat figure with sides in the center, first four separate, etc..... 16 bars.
First couple march round and face out..... 4 "
First side couple in center..... 2 "
All chasse and form two lines facing partners 4 "
March. Two first ladies, with the two gentlemen at the foot, cross over; two first gentlemen and the two ladies at the foot cross over. Repeat the same back to places. All forward and back in two lines, turn partners to places.
Repeat three times ending with grand square.

NUMBER FIVE.

LOOMIS' METROPOLITAN LANCIERS.

No. 1.

Introduction..... 8 bars.
Grand right and left, quarter way around, stop and bow..... 4 "
Grand right and left to opposite places, bow to partners..... 4 "
Head couples half right and left to places.... 4 "
Sides the same.
All balance to corners and turn the same... 8 "
Repeat three times.

No. 2.

Heads lead to the right and bow..... 4 bars.
All exchange partners, forming in two lines facing partners..... 2 "
Bow to temporary partner..... 2 "
Right and left with opposite couples..... 8 "
All join hands in two lines, forward and back 4 "
Forward and turn partners to places..... 4 "
Repeat three times.

No 3.

Right hand to partner; pass and give left hand to next turning quite around, giving right hand to partner, turn to places and bow.... 8 bars.

All balance to corners and turn the same..... 4 "

Repeat three times.

No. 4.

Head couples ladies' half chain with the couples on their right; stop and bow..... 4 bars.

Ladies' half chain again which will bring all the ladies to opposite places; stop and bow 4 "

Four ladies cross right hands around to partners and bow..... 8 "

All balance to corners and turn the same..... 8 "

Repeat three times.

First and second head ladies go to right, and side ladies to the left. Third and fourth time, reverse.

No. 5.

Heads right and left with the couples on their right..... 8 bars.

Four ladies cross right hands and go quite around, giving left hand to partner; turn and bow..... 8 "

First couple face outward..... 4 "

First side couple fall in behind the leading couple; second side couple fall in. All fall back in two lines, facing partner..... 4 "

All cross over; two ladies passing between the gentlemen; returning, gentlemen passing between the ladies..... 8 "

March as in the Minuet Lanciers, viz: gentlemen and ladies down outside; gentlemen passing around ladies and forming two lines on the opposite side. All forward and back; turn partners to places. Repeat three times, ending with the grand right and left.

P. S.—First and second time heads right and left with couples on their right. Third and fourth time right and left with the couples on their left.

NUMBER SIX.

LOOMIS' COLLEGE LANCIERS.

No. 1.

Introduction..... 8 bars.
Heads to right, side to left, pass through and address..... 4 bars.
Pass through again and address..... 4 "
Four ladies forward and back..... 4 "
Four gentlemen forward and back..... 4 "
Balance corners. Turn corners..... 8 "
Ex. Passing through, ladies go inside.
Heads and sides go to the right alternately.

No. 2.

Heads lead to sides. Address..... 4 bars.
Exchange partners and form two lines. Address temporary partner..... 4 "
Ladies' chain with opposite couple..... 8 "
Join hands in line. Forward and back. Forward and turn partners to places..... 8 "

No. 3.

All join hands, forward and back, four ladies pass to the right in ladies' place, address.... 8 bars.
Balance corners. Turn corners..... 8 "
Four times

No. 4.

Grand right and left quarter way around, address..... 4 bars.
Grand right and left quarter way around, address..... 4 "
Four ladies forward and address..... 4 "
Heads right and left to place..... 4 "
Sides right and left to place..... 4 "

No. 5.

Chord. Address.
Grand square. Heads forward, sides separate Sides forward, heads separate..... 16 bars.
Heads face out. Each side couple lead to the right. Fall back in two lines facing partners 8 "
All cross over; two ladies join hands and pass between two gentlemen; return the same... 8 "
Join hands in two lines, forward and back, forward and turn partners to places..... 8 "
All join hands in circle, forward and back, forward and address..... 8 "
Four times, ending with Grand Square.

NUMBER SEVEN.

LOOMIS' MINUET LANCIERS.

No. 1.

Introduction..... 8 bars.
Head couples forward and back, lead to right, address..... 4 "
Take side lady with left hand, go to opposite places. Address..... 4 "
Forward and back six. When the six fall back the two gentlemen forward..... 4 "
All turn partners..... 4 "
All balance to corners and turn..... 8 "
Repeat to places. Sides the same.

No. 2.

All forward and back; forward, leaving ladies in center facing partners. Address..... 8bars.
All forward and back; turn partners with both hands..... 8 "
All promenade, gentlemen giving left hands across right hand to partner's left..... 8 "

No. 3.

All join hands forward and back..... 4 bars.
Forward and address..... 4 "
Four ladies' chain..... 8 "

No. 4.

Head couples lead to right. Address..... 4 bars.
Exchange partners, and form two lines facing partner. Address lady on the right..... 4 "
Half right and left with opposite couples..... 4 "
All forward and back; turn partners to places, 8 "
Four times.

No. 5.

Address. Commence with grand square
First four to center, sides separate..... 8 bars.
Partners to place..... 8 "
First couple face out..... 4 "
First side couple next..... 2 "
Second side couple..... 2 "
All chasse..... 8 "
March. Gentlemen and ladies down outside, gentlemen passing around ladies, forming two lines on opposite sides..... 8 "
All forward and back, turn partners to place.. 8 "
Ending with Grand Square.

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NUMBER EIGHT.

COLUMBIAN LANCIERS.

By M S. Gibson.

No. 1.

Introduction	8 bars
All forward to the right, (Each couple face to right and forward and back)	4 "
Turn partners	4 "
Ladies forward and join hands in circle facing out	4 "
Balance	2 "
Ladies forward and form circle with gentlemen, (ladies facing out and gentlemen facing out	2 "
Balance	4 "
Turn partners	4 "

The second and fourth times, forward to the left, and gentlemen to center.

No. 2.

First four lead to the right and salute	4 bars.
Leave ladies with side couples and return to place. (First two gentlemen place their ladies to the left of the said gentlemen, forming two lines of three, facing the center, and return to places	4 "
Forward and back six	4 "
Ladies cross over	4 "
Forward and back six	4 "
All turn partners, (to place)	4 "

Second and fourth times sides lead.

No. 3.

First four forward	2 bars.
Exchange ladies and return to places. (The exchange of ladies should be made by the gentlemen taking the ladies right hands in their left, the gentlemen turning so that they will move forward in conducting new partners to places	2 "
All join hands and salute	2 "
Retire to place	2 "
All chasse across. (All chasse across and salute corners, dechasse and salute partners.	8 "

Second and fourth times sides lead.

No. 4.

First four lead to the right and salute..... 4 bars.
Separate and form lines with sides and salute. (Separating, the gentlemen pass to the right of the side ladies, and the ladies pass to the left of the side gentlemen, forming two lines of four, facing the center, the lines salute each other..... 4 "
First four forward and salute. (The first gentlemen and second lady forward toward each other, and the second gentlemen and first lady will do the same..... 4 "
First four right and left..... 8 "
Second and fourth times sides lead.

NOTE—It will be seen that two gentlemen exchange places each time the above number is danced, and all do not regain original places until the number is being danced the fourth time.

No. 5.

Four ladies half chain ..... 4 bars.
Four gentlemen half chain..... 4 "
Four ladies half chain..... 4 "
Four gentlemen half chain..... 4 "
First couple promenade, (Gentlemen taking lady's left hand in his right, leads her around inside the set and finishes in place..... 8 "
All chasse to the left..... 2 "
Dechasse..... 2 "
Turn partners..... 4 "
All face partners and march. (Gentlemen upon the outside, ladies upon the inside, half around the circle and salute partners..... 8 "
All forward and back..... 4 "
Eight hands around to place..... 4 "
Third, second and fourth couples in turn promenade.

NOTE—In place of promenade, the Two Step may be danced inside the set, eight bars.

NUMBER NINE.

SHELDON'S DEER PARK LANCIERS.

By permission of Prof. Sheldon.

No. 1.

(THE ARCHES.) All forward and back..... 4 bars.
Leads join hands with couples to right and around..... 4 "
(Arches.) Gentlemen take left hand of partners, (leads face right, sides left,) pass under side over, alternate, until in places..... 8 "
All forward to corners and turn corner partners 8 "
Second and fourth times sides to right.

No. 2.

(THE WREATH.) All forward and back, ladies join hands..... 8 bars.
Gents join hands and pass once around to right raising the arms pass right hand over head of partner, (forming wreath)..... 8 "
All around to left and turn partners..... 8 "
Four times.

No. 3.

(THE WHEEL.) All forward and back, salute opposite..... 8 bars.
Ladies cross right hands, pass to opposite places, turn and cross left hands, giving right to partner and return to place..... 8 "

The gentlemen having gone to right to opposite place will take partner's hand, placing left on her shoulder, continue to place and salute.

Four times.

No. 4.

(THE GRACES.) Side ladies give left hand to leading gentlemen, right to lady, thus joined forward and back twice..... 8 bars.
Pass hands to front, forward and back again.. 4 "
Three hands around and turn partners to place 8 "
Second and fourth times, leading ladies to sides.

No. 5.

(THE GRAND SQUARE.) The square..... 16 bars.
Leads forward and back, pass out to corners.. 8 "
All balance in line, turn corner partners..... 8 "
Forward and back, turn partners at place.... 8 "
Turn corners..... 8 "
Four times, finish with grand square.

NUMBER TEN.

PROF. SHELDONS OAKLAND MINUET.

No. 1.

Leads, (gents giving hand to partner and left to opposite gent,) promenade around each other and salute couples to left..... 8 bars.
While sides give right hands and balance in place.
Cross hands with sides and around..... 8 "
Right and left to places..... 8 "
Sides same.
Lead to front and through. Back. The other way .....32 "

No. 2.

First couple face out. Sides in center. Join hands and balance on line.....32 bars.
Right hands and change places. Join hands and balance on line.....16 "
Left hand back and balance on line.....16 "
All to places..... 8 "

No. 3.

All forward and ladies join hands in center... 8 bars.
Gents join hands around to right, raising hands pass right over partner's head..... 8 "
Same time ladies balance.
All around to left and join partners at place.. 8 "

No. 4.

Leads to right sides, left pass through and salute opposite couples on next place..... 8 bars.
Cross hands and around..... 8 "
Through to next place, join hands and around. 16 "
Repeat .....32 "

No. 5.

Right hand to partner, turn ladies backs to center..... 8 bars.
Ladies join hands and around to opposite place 8 "
Same time gents promenade in opposite direction to same place.
Left hand to partner and turn gents to center 8 "
Gents to right to places, (ladies the other way) 8 "
Turn partners at place..... 8 "
All forward. Back. Right. Left. Salute. To seats.....16 "

NUMBER ELEVEN.

GULF CITY LANCERS.

Figures by C. F. Chessman.

No. 1.

Heads forward and back with couples on right — 4 bars
Forward and turn opposites with both hands and stop in *two* diagonal lines with *backs* toward original place. . . . . 4 "
All balance diagonally forward with *left* foot one step, bringing all in *one* diagonal line; (1) back with right, (1); repeat (2) . . . . . 4 "
Turn partners to place with right hand . . . . . 4 "
All balance with corners, thus: Turn partners completely round with right hand, and go to corners and address . . . . . 4 "
Turn corners with right hand and go to places — 4 "
Second time heads to left.
Third time heads to right.
Fourth time heads to left.

No. 2.

All forward to center and back . . . . . 4 bars.
Turn partners with right hand, and ladies go to center, facing partners, and all address . . 4 "
Dos-a-dos . . . . . 4 "
All go to the right (to corners) . . . . . 2 "
Each gentleman take corner lady back to his place (only nearer the center) and face present partners . . . . . 2 "
All promenade thus, gentlemen go round to the right, and ladies to left, and when meeting present partners in opposite places, turn them half round with *left* hands, and promenade back to places the other way . . . . . 8 "
Repeat three times to regain partners.

No. 3.

All forward to center . . . . . 2 bars
Gentlemen turn lady on left with right hand . . 2 "
Take partner's right hand with their left and go to places and address . . . . . 2 "
All forward to center (stopping facing partners 2 "
Ladies' *half* double chain and gents round outside to the right . . . . . 4 "
Meet partners in opposite places, and turn half round with left hand, and gents' half double

chain, and ladies round the other way (outside) to places..... 4 "
Repeat three times.

No. 4.

Heads forward to center, change partners, and go to sides and address..... 4 bars.
Side couples pass *between* heads, and go opposite, and head couples turn with left hand in side couple's place, and all address..... 4 "
First and second gentlemen change partners, and go to *places* with new partners, and all address *present partners*..... 4 "
Pass partners (gents outside) go to corners and address..... 4 "
Take corner lady and go to center..... 2 "
Back to places with partners, turning with left hand..... 2 "
Repeat three times to regain partners and places.
Second time sides to center.
Third time heads to center.
Fourth time heads to center.

No. 5.

All address partners. Chord.
Give partner right hand and turn next at corners completely round with left..... 4 bars
Take last lady turned to center..... 2 "
Back to places with partners; (here the gentleman must be on the right of partners, facing them)..... 2 "
Repeat the above, going to the other corner.. 8 "
Head couples promenade round each other and sides fall in as in other lanciers but facing partner..... 8 "
Give right hand to partners and turn all around 4 "
Left hand back..... 4 "
March—First couple lead down middle of set others following, separate at foot of set and form two lines opposite each other..... 8 "
All forward and back..... 4 "
Forward and turn in place..... 4 "
Second and fourth times, sides promenade around.
Second time, third couple leads the march.
Third time, second couple leads the march.
Fourth time, fourth couple leads the march.

NUMBER TWELVE.

AMERICAN NATIONAL LANCIERS.

As adopted by the National Association of Teachers of Dancing.

Danced diagonal.

No. 1.

Address partners, address center..... 8 bars.
Heads (sides) forward and back..... 4 "
Forward and turn opposite lady..... 4 "
First and second couples pass through..... 8 "
Address corners, turn corners..... 8 "

No. 2.

Heads (sides) forward and back..... 4 bars.
Ladies in center, address..... 4 "
Chassez, turn partners to places..... 8 "
Promenade around opposite couples..... 8 "

No. 3.

Heads (sides) forward and back..... 4 bars.
Forward and address, returning to places.... 4 "
Ladies' chain..... 8 "

No. 4.

Heads lead to the right, address..... 4 bars.
Exchange ladies, lead to the left, address.... 4 "
Exchange ladies, lead to places, address... 4 "
Right and left with side couples..... 8 "

No. 5.

Introduction, address partners.
Grand right and left half round..... 8 bars.
Turn and face partners, address, grand right and left to place..... 8 "
First couple promenade, face out, sides lead in 8 "
All glide to the right and back, twice..... 8 "
Head couple down the center..... 8 "
All forward and back, forward and turn partners 8 "

(First, third, second and fourth face out in rotation. Each number to be danced four times, alternately by heads and sides.)

NUMBER THIRTEEN.

TISKE LANCIERS.

No. 1.

Salute partners and corners..... 8 bars.
First four forward and back to the right..... 4 "
Forward again, exchange partners, ladies passing across..... 4 "
First four pass through, sides pass outside.... 4 "
Sides pass through, first four pass to place.... 4 "

All balance to corners and turn once around.. 8 "
Repeat—second times sides to right; third time first four to right, returning ladies to places in the set.

No. 2.

First four forward and back..... 4 bars.
Lead to right, salute side couples, separate and form two lines..... 4 "
Ladies of the first four passing to left of the gentlemen of side couples, gentlemen of first four passing to right of ladies of side couples
All forward and back..... 4 "
Forward again, sides step back to place..... 4 "
First four forward and back..... 4 "
Forward aud return partners to place..... 4 "
Repeat; second time with side couples, third time first four, fourth time with sides.

No. 3.

First four forward with side couple on the right 4 bars.
Forward again and salute ..... 2 "
Step back to place..... 2 "
Ladies chain with side couples..... 8 "
Repeat; second time with sides, third time with first four, fourth times with sides.

No. 4.

Four ladies cross right hands, half around, disengage hands, salute gentlemen..... 4 bars.
Cross right hands, back to place, salute partners 4 "
Turn partners ..... 4 "
All forward and back, turn partners to place. 8 "
Repeat; second time with gentlemen, crossing hands, third time with ladies, fourth time with gentlemen.
Chords.

No. 5.

Grand square.....16 bars.
Four ladies chain..... 8 "
Four ladies cross left hands half around..... 4 "
Right hand back to place..... 4 "
Retaining hand in center, give left hand to partner's right, forming a moulinet. All will march around to place..... 8 "
Turn partners..... 4 "
Salute partners..... 4 "
This number is danced four times through, finishing with the grand square.

NUMBER FOURTEEN.

MILITARY LANCIERS.

By Prof. A. C. Wirth.

No. 1.

Address (A la Militaire)..... 8 bars
First four grand right and left, (performed by two couples only)..... 8 "

(When first four have almost finished the above, side four forward to center and form arches, third gent with fourth lady, fourth gent with third lady, and is called)

Sides forward form arches, (Taking their time from the above.) 8 bars.
First couple pass under the arch, second couple separate and pass outside..... 4 "
Second couple pass under, first couple outside 4 "
Turn corner with right hand, partner with left hand..... 8 "
Sides repeat.

No. 2.

Introduction..... 8 bars
All forward, gents in center back to back, ladies return to place..... 4
Address, (gents A la Militaire, ladies courtesy) 4
Gentlemen chasse, and ladies sentinel march, 4

(Gents four steps forward and four steps back to center, without turning, ladies march to corner of set, turn to right and return to place. See diagram.)

Turn partner to place..... 4 "
All join hands, forward and back..... 4 "
Turn partners..... 4 "

No. 3.

Introduction..... 8 bars.
All forward and back..... 4 "
Face partners, address (A la Militaire) and face the center of the set..... 4 "
Four ladies' grand chain..... 8 "

No. 4.

Introduction..... 8 bars.
First four lead to the right, address (Militaire) 4 "
Circle four hands half way around, address (Militaire)..... 4 "
Half right and left, side four right and left, first four to place, sides to place..... 8 "
Sides repeat, first four to left, etc.

No. 5.

Address (A la Militaire.) Chord.
Grand square..... 16 bars.
First couple promenade inside of the set, face out in place, third and fourth couple fall in line, face partners and address (A la Militaire)..... 8 "
Cross over, address (A la Militaire same as chasse but use walking steps)..... 4 "
Cross back, address (A la Militaire)..... 4 "
Gents form arches, ladies march under..... 8 "

(The first and third gent join hands nearest each other without turning, fourth and second gents the same, which makes two single arches. First lady lead, march through the arch formed by the first and third gent, turn to the right and march through the other arch, and all face partners in two lines.)

Forward and back in two lines..... 4 "
Turn partners to place..... 4 "

Third, second and fourth couple promenade inside of the set in the order named.

NOTES.— All the walking steps must be taken with a military air and precision.

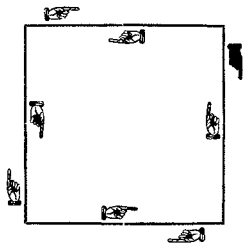
Each number to be played four times.

Address only at the beginning of the first and fifth figure.

EXPLANATION OF THE MILITARY ADDRESS.— Gentlemen raise the (usually) right hand, touch tips of fingers just above the temple, then carry the hand out diagonally from the head about twelve inches and drop the arm to the side.

Ladies courtesy.

DIAGRAM.



To be performed as though the set was perfectly square.

NUMBER FIFTEEN.

GULF CITY LANCERS.

Figures arranged by C. F. Cheesman for any Lancer music.

No. 1.

Heads forward, back, with right side couples, 4 bars.

Forward again and turn opposite with both hands and stop in two diagonal lines close to each other thus: 4 "

All step one step diagonaly forward with left foot (which bring all in line) and back with right, twice 4 "

Turn opposites with both hands and all back to places..... 4 "

All turn partners completely around with right hands and go to corners and address..... 4 "

Turn corners with right hands and back to places and address..... 4 "

Second and fourth times heads to the left.

No. 2.

All forward to the center and back..... 4 bars.

Turn partners with right hands and ladies go to the center, face partners and address.... 4 "

Dos-a-dos, (Ladies going back to center).... 4 "

All go to the right. (4 steps) Lady and gent meeting at corner of set..... 2 "

Gentlemen give right hand to new partner's left and return to place, (facing each other) 2 "

All promenade one-half around; gentlemen to the right, outside, and ladies to the left inside 4 "

When meeting new partners opposite, gentlemen give right hands to lady's left and continue the promenade around to gents' place together..... 4 "

Repeat three times to regain original partners.

No. 3.

All forward to the center..... 2 bars.
Each gentleman turn lady on his left with right hand..... 2 "
Take partner's right hand with his left and go to place and address..... 2 "
All forward to the center and stop, facing partners..... 2 "
Ladies half double chain and gents promenade around to the right..... 4 "
Meet partners opposite to places, turn them half around with left hands and gents half double chain to places and ladies promenade around..... 4 "
Repeat three times.

No. 4.

Heads forward to the center, change partners and go to sides and address..... 4 bars.
Side couples pass between head couples and right and left (without turning) to opposite place..... 4 "

At same time head couples turn half around with left hands and stop in side couples place and address.

Side four lead to the right and all address present partners..... 4 "
Pass partners and go to corners and address.. 4 "
Gentlemen take corner ladies' left hand with his right and go to center..... 2 "
Back to place with last partner, turning half around with left hand..... 2 "
Repeat three times to regain original partners. Second and fourth times sides go to the center.

No. 5.

All go to the corners, ladies to the right, gentlemen to the left..... 2 bars.
Gentlemen take corner lady and go to the center..... 2 "
Take partners and go to place..... 2 "
Turn partners half around with right hand... 2 "
Repeat same with the other corners..... 8 "

Head couples promenade around each other and sides fall in, 3rd behind 1st and 4th behind 2nd.. 8 "

The two lines face each other and back and forward twice..... 8 "

All face the center and march in opposite direction, side couples leading, thus:..... 8 "

All turn partners half around with right hand and address ..... 4 "

Turn partners with left hands and all to places 4 "

Second and fourth times, sides promenade around.

NUMBER SIXTEEN.

ST. GEORGE LANCERS.

Composed and Arranged by C. Ellwood Carpenter.
Can be danced to any Lancer music.

No. 1.

Introduction; Salute partners and corners.... 8 bars.

Position to commence—Heads face sides on right; sides face heads on left.

Right hand across, turn half around, salute... 4 "

Left hand to partner, turn half around, salute partner..... 4 "

All face center, forward and back, turn partners to nearest place..... 8 "

All waltz around with partners..... 8 "

NOTE—The leads and sides are now in opposite places; leads again face right and sides left and repeat figure, the fourth time will bring all to original places.

No. 2.

Introduction..... 8 bars.

Position to commence—Sides separate and form lines with leads.

All forward and back..... 4 "

Four ladies cross right hands and promenade around ..... 4 "

Four gentlemen cross left hand and promenade around, and turn partners to places... 8 "

All: Four ladies cross right hands and all promenade half around, reverse; four gentlemen cross left hands and all promenade to place.

No. 3.

Introduction..... 8 bars.
Promenade slowly all toward the right around quadrille until in opposite places. All salute centre..... 8 "
All waltz to places with partners..... 8 "

NOTE—First and third time as described. Second and fourth time promenade to left.

No. 4.

Introduction..... 8 bars.
Leads forward to right and face sides, salute. 4 "
Back to opposite places and salute partner... 4 "
Face sides on right..... 4 "
Forward and back, then cross over, with sides 8 "

Side couple (now in leads' place) repeat figure, doing the forward and back movement with leads on right. Fourth time will bring all to places.

No. 5.

Introduction. Chord.

POSITION to commence—All take hands.

All forward towards center and back..... 4 bars.
Waltz around with partner..... 4 "
All forward and back..... 4 "
Waltz around with partner..... 4 "
First couple promenade around inside of quadrille and face outwards..... 8 "
All form in line and cross hands with partner. "
All forward (four steps)..... 2 "
Turn half around, forward again (four steps).. 2 "
Turn half around, facing as first, forward again (four steps)..... 2 "
Turn half around, forward again (two steps).. 2 "

NOTE—The above movement is executed without letting go of hands.

March:—All forward march. (Four steps)... 2 "
Gentlemen face left, and ladies right, march (four steps)..... 2 "
Gentlemen again face left, ladies face right, march, (four steps)..... 2 "
All face partners, forward and back..... 4 "
All forward and turn partner to place..... 4 "

NOTE—Figure is danced four times. Each couple in turn.

NUMBER SEVENTEEN.

CADET LANCERS.

As taught by Prof. F. L. Clendenen.

No. 1.

Introduction..... 8 bars.
First four forward and back..... 4 "
Forward again, form arches..... 4 "
First couple promenade through arches second couple outside..... 8 "
All balance and turn..... 8 "
Sides repeat.

NOTE—This number does not come out with same call to each strain.

No. 2.

All forward and back..... 4 bars.
Forward again, ladies in center..... 4 "
Gentlemen promenade outside..... 8 "
Turn partners to place..... 4 "
Sides separate forward in two lines..... 4 "
Turn to place..... 4 "

No. 3.

Do not use.

No. 4.

First four lead to the right, salute..... 4 bars.
Four hands half round, salute..... 4 "
Half right and left to places, salute..... 4 "
Ladies' chain..... 8 "
Sides repeat.
Repeat again and lead to the left.

No. 5.

Salute.
Grand right and left.....16 bars.
First couple face out, sides form in lines.... 8 "
Face partners, give right hands, cross over... 4 "
Left hands back..... 4 "
Each two gentlemen form arches, ladies march through first arch, back through last arch..16 "
All forward and back..... 4 "
Turn to place..... 4 "
Repeat four times.

NUMBER EIGHTEEN.

WALTZ LANCIERS.

No. 1.

First four forward and back..... 8 bars.
Forward and turn the opposite ..... 8 "
First couple waltz between the opposite.....16 "
First four waltz.....16 "

No. 2.

First four forward and back..... 8 bars.
Forward and turn lady to center..... 8 "
Four chasse ..... 8 "
First four waltz .....16 "
Form lines with first four..... 4 "
Forward and turn to places ..... 8 "

No. 3.

First four forward and back..... 8 bars.
Forward again and salute..... 4 "
Return to place..... 4 "
First four waltz.....16 "

No. 4.

First four lead to the right, two gents exchange places ..... 8 bars.
Two ladies chain..... 8 "
Forward all, turn to place ..... 8 "
All waltz .....16 "

No. 5.

Grand right and left half around ..... 8 bars.
Turn one half around and return..... ..... 8 "
First four forward and back ..... 4 "
Forward again and salute ..... 4 "
Return to places..... ..... 4 "
All balance to corners, turn corner lady to gentleman's place .... 8 "
All waltz around hall.

NUMBER NINETEEN.

DE GORMO.

No. 1.

First four right and left..... 8 bars.
Balance four and turn..... 8 "
Ladies chain..... 8 "
All waltz..... 16 "

No. 2.

First two forward and back..... 4 bars.
Cross over..... 4 "
First four forward and back..... 4 "
Turn to place..... 4 "
All waltz..... 16 "
Repeat three times.

No. 3.

First four cross over with right hand..... 4 bars.
Back with the left..... 4 "
Balance in a square..... 4 "
Turn to place..... 4 "
All waltz..... 16 "
Repeat.

No. 4.

Four ladies forward and salute..... 4 bars.
Four gentlemen the same..... 4 "
All chasse and turn corners with right hand.. 8 "
Slow { Turn partner with left hand..... 4 "
Slow { Grand right and left half around.... 4 "
Quick time to place. All galop around hall.

PART FOUR.

WALTZ QUADRILLE.

No. 1.

First four forward and back..... 4 bars.
Ladies half chain..... 4 "
Chasse all..... 4 "
Four ladies cross hands, circle half around... 4 "
Turn partners to places..... 4 "
First couple lead to the right..... 4 "
Four hands round to place..... 4 "
Same four waltz.
Sides repeat.

No. 2.

First two gentlemen forward and back..... 4 bars.
Lead to the left and salute..... 4 "
Take side lady and retire to place..... 4 "
Forward six..... 4 "
Circle half around..... 4 "
Side gentlemen cross over..... 4 "
Grand right and left to place..... 8 "
All waltz.

No. 3.

First couple face out, others fall in back..... 8 bars.
All face partners, salute..... 4 "
Two center couples double chassez..... 4 "
Forward all and turn to place..... 4 "
First four waltz.
Repeat four times.

No. 4.

First lady turn opposite gentleman with right hand..... 8 bars.
Side gentlemen with left hand..... 4 "
Opposite with right hand..... 4 "
Partner with the left..... 4 "
First four forward, cross hands, circle to place 8 "
Side four forward, cross hands circle to place. 8 "
All waltz.

NUMBER TWO.

POLACCA.

As called by Charles Hoffman.

No. 1.

(Introduction) All join hands, take four steps to the left, turn partner half round, four steps to the right..... 8 bars.
All waltz to places.....16 "

FIGURE.

First four forward, change ladies..... 4 "
Two gentlemen cross over..... 4 "
Four ladies cross hands, stop and balance.... 4 "
All turn partners..... 4 "
First two ladies cross over and waltz to place 8 "

No. 2.

(Introduction) Grand right and left half round 8 bars.
All waltz to place ..... 16 "

FIGURE.

First four forward, change ladies and lead to sides ..... 4 "
Change ladies and waltz to gentleman's place 4 "
Sides the same.
All waltz ..... 16 "
Repeat.

No. 3.

(Introduction) All give left hands to partners, promenade half around ..... 8 bars.
All waltz to place ..... 8 "

FIGURE.

First couple lead to the right ..... 4 "
Cross right hands around ..... 4 "
Join left hands over the right, and all waltz around ..... 4 "
Change partners and waltz to next couple .... 4 "
Execute the same with each couple.

No. 4.

(Introduction) Turn partner with right hand 8 bars.
All waltz ..... 16 "

FIGURE.

First four forward, pass through, giving right hand to opposite and left to partner ..... 8 "
Turn with left hand, keep hands joined and join with sides, turn with left hand ..... 8 "
Take partners, first four waltz to places .... 16 "
Repeat.

No. 5.

(Introduction) Ladies' grand chain ..... 16 bars.

FIGURE.

Gentlemen all face left hand lady and march half round ..... 8 "
Turn half and back to place ..... 8 "
All waltz around to gentleman's place ..... 16 "
Each time changing partner.
Repeat four times in all.

PART FIVE.

VARIETIES.

The Chautauqua Square

Awarded Gold Medal by National Society of Masters of Dancing. By permission of Prof. R. G. Huntinghouse, Chicago.

All address the center, (count 1,2,3,4,5,6,) *assumes first pose.*
Ladies pass under arm and courtesy to partner from center (1, 2, 3, 4, 5, 6,) cross left hands (1, 2, 3, 4, 5, 6,)

TEMPO DI POLKA.

Polka around in a star, [4 bars.]
Turn gentlemen to center with right hand and courtesy [4 bars]
Gentlemen cross left hands, polka in a star, [4 bars.]
Turn partner with right hand in place, [4 bars.]
Grand right and left, [16 bars.]

Face partners, join hands nearest center of set.

TEMPO DI MARCIA.

Move one step towards center, sidewise (1, 2.)
Other foot to fourth position front, (3, 4.)
Move in opposite direction, (1, 2, 3, 4.)
Repeat to center, (1, 2, 3, 4.)
Turn on ball of standing foot, (facing center) draw other foot to fourth position behind, turn head under arch formed by the arms and look at opposite couple, (1,2,3,4.)

Swing arms around below and up in front, face out.

Move outside foot to fourth position front, (1, 2,) bring other foot to third position behind point, (3, 4.)
Step backward, same movement, (1, 2, 3, 4.)
Forward again, (1, 2, 3, 4.)
All face about and courtesy to center, (1, 2, 3, 4.)

All join hands in a circle.

TEMPO DI SPANISH WALTZ.

One step to left, cross right foot in front, hop to left, (1,2,3.)
Repeat to right and left, in all eight bars.

Right hand to parners, holding high, semi-circle movement.

TEMPO DI WALTZ.

Each couple dance separately, give right hand and semi-circle partner, three steps, (one to bar of music) beginning with left foot, assemble on fourth count, (4 bars) (count 1, 2, 3, 4.) forward and back, balance, (4 bars), repeat semi-circle in opposite direction, giving left hand and begin with right foot

NOTE.—In this movement both dancers always begin semi-circle with outside foot; balance with inside foot.

Lady pass partner and courtesy to the next, to the left.

Assume first pose with new partner:

Repeat all of above three times before regaining original partners, then Coda.

TEMPO DI GALOP.

CODA.— Head couples separate and join sides, forming lines with side couples.

Lines forward, (1, 2, 3, 4.) Tap three times with right foot, (1, 2, 3, 4.)

Lines retreat, (1, 2, 3, 4.) One couple to right, one to left, form lines crosswise, (1, 2, 3, 4.)

Forward, (1, 2, 3, 4.) Tap, (1, 2, 3, 4.) Retreat, (1,2,3,4.)

Face partner, assume waltz position, (1, 2, 3, 4.)

GENERAL WALTZ, (96 bars)

NUMBER TWO.

NATIONAL QUADRILLE.

By permission of Prof. C. A. Wirth, Milwaukee.

Adopted by the American National Association of Masters of Dancing, 1894. Copyrighted.

No. 1.

Address	8	bars
First four forward and back	4	"
Half right and left	4	"
Sides four forward and back	4	"
Half right and left	4	"
All Berlin (hands joined with partner commencing toward the center of the set)	4	"
Glide polka to place	4	"
All glide polka around the set	8	"

Repeat: Side four commencing.

No. 2.

Chord.

First couple waltz inside of set..... 16 bars.
Grand right and left half-way around..... 8 "
Waltz to place..... 8 "

Third, second and fourth couple waltz inside of the set in the order named.

No. 3.

Chord.

All forward and back..... 4 bars.
Four ladies half chain..... 4 "
All join hands, forward and back ..... 4 "
Circle to the left, one half way (keep hands joined in circle) ..... 4 "
Heel and toe polka, all begin with left foot, (move to the left, then to the right, not forward)..... 4 "
Promenade to gents place. March position ... 4 "
All glide polka around the set..... 8 "

No. 4.

Chord.

Grand right and left (or grand square) ..... 16 bars.
First four half right and left..... 4 "
Side four half right and left.. ..... 4 "
All Berlin..... 4 "
Glide polka to gents place ..... 4 "
All forward and back ..... 4 "
Address partners ..... 2 "
Ladies lead to the right, address..... 2 "
Take waltz position with new partner..... 3 "
All waltz around the set to gents place ..... 16 "

The ladies lead to the right each time that the figure is danced through until they gain their original places and partners, then waltz around the hall to finish.

Repeat the waltz a few times for finish.

NOTE.—The heel and toe movement in the 3rd Figure is to be done to the side, viz: Extend left foot to fourth position, touch heel. (1), extend same foot back to fourth position, touch toe. (2), one measure then original polka step to the left, one measure, repeat with right foot in all four measures.

The Berlin is danced the same every time it is used, commencing toward the center of the set. Ladies begin with right and gentlemen with left foot. Special music.

NUMBER THREE.

PROF. SHELDON'S PRESIDENTIAL POLKA QUADRILLE.

No. 1.

Ladies on the head give right hands and turn..... 4 bars.
Left hand to partners and turn ..... 4 "
Leads polka ..... 8 "
Turn corners..... 8 "
All polka..... 8 "
Sides the same.

No. 2.

Firsr couple polka ..... 8 bars.
Ladies' chain..... 8 "
All polka..... 8 "
Repeat, third, second and fourth,

No. 3.

Leads promenade around each other and pass to couple on right of their place..... 8 bars.
Cross right hands, change partners and pass to gentleman's place..... 8 "
Leads polka ..... 8 "
All polka..... 8 "
Sides same and repeat.

No. 4.

First and third couples right and left ..... 8 bars.
First polka..... 8 "
Leads polka..... 8 "
All polka ..... 8 "
Third and second, second and fourth, fourth and first.

No. 5.

All forward and back..... 4 bars.
Ladies one place to the right..... 4 "
Ladies double chain... ..... 8 "
Turn corners..... 8 "
All polka..... 8 "
Repeat until all are in places, after which all polka to seats.
The couples are numbered:

NUMBER FOUR.

PARISIENNE.

No. 1.

First couple lead to right and salute..... 4 bars.
Lead to left and salute..... 4 "
First four right and left..... 8 "
Then all waltz..... 16 "
Each couple follow as first.

No. 2.

First two forward and back..... 4 bars.
Turn partner with right hand half round..... 4 "
Forward again and back..... 4 "
Turn partner to place with left hand..... 4 "
All polka to right..... 16 "
Dance four times.

No. 3.

First gentleman invites each lady to center.. 8 bars.
Ladies all circle round the left..... 8 "
Four gents turn partners to places..... 4 "
All waltz to places and back; dos-a-dos..... 16 "
Dance four times.

No. 4.

First couple turn with both hands..... 4 bars.
Moulenet of three at corners..... 4 "
Forward two..... 4 "
Chassez to right, turn partners to places with left hand..... 8 "
First four redowa across the set and stop..... 4 "
Side four and stop..... 4 "
First four to places and then side four to places..... 8 "
Dance four times.

No. 5.

First two forward and back..... 4 bars.
First four salute to partners and chassez back 4 "
Forward eight in lines..... 4 "
Four ladies form a star and give left hand to partners, all balance..... 8 "
Gents waltz to next lady, etc., until you come to your partners, then all waltz.
Dance four times.

NUMBER FIVE.

PRAIRIE QUEEN QUADRILLE.

First Figure.—Intro. 8. Bars,

First four forward and back, ladies half chain 8 "
Sides four forward and back, ladies half chain 8 "
All forward and back, circle half around..... 8 "
Grand right and left, promenade to places.... 8 "
Waltz (all waltz)..... 8 "
Play twice, second time, side four, etc.

Second Figure.—Intro. 8.

First four forward and back, lead to right, salute (leave lady with side four)..... 8 "
Gentlemen cross over, forward six, six hands half around..... 8 "
First two gentlemen forward and back, take partners to places..... 8 "
Sides four forward, right and left to places.... 8 "
Polka Redova.
Play twice, second time, sides four, etc

Third Figure.—Intro. 8.

Four ladies cross right hands, give left hand to partner's right, promenade in star to place 8 "
First couple lead to right, change ladies, to the next, change ladies, to places, all balance and turn..... 8 "
Polka.
Play four times, second time next couple to start to change ladies.

Fourth Figure.—Intro. 8.

First gentleman turn opposite lady with right hand, sides with left, opposite sides with right, left hand to partner .....16 "
Balance all, grand right and left all around...16 "
All join hands, ladies face out, all chasse across .....16 "
Galop, galop with same lady.
Four times, last time repeat galop around hall.

VARIETIES QUADRILLE.

No. 1.

Address partners and center..... 8 bars.
Grand right and left half way around..... 8 "
First four dance the two-step across and back 8 "
Four ladies forward and back..... 4 "
Four gents forward and back..... 4 "

NOTE—All are on opposite sides. All dance two-step to original place to first eight bars of the music. Repeat by sides, ending with first strain.

No. 2.

Address partners and corners..... 8 bars.
First lady and opposite gentleman forward and back..... 4 "
Forward again, turn with right hands, (moving backward between the side couple.) First lady between third couple, second gentleman between fourth couple..... 4 "
Forward and back six..... 4 "
First lady and second gentleman forward, turn with left hand to places..... 4 "
First four two-step across and back..... 8 "
Play four times, ending with first strain.

No. 3.

First gentleman and opposite lady forward and turn with right hand, turn partner with left, gent remains in center..... 8 bars.
Four ladies join hands around the gentlemen, circle half way, and back to places..... 8 "
All redowa or york around to place..... 8 "
Play four times ending, with first strain.

No. 4.

During the last two bars of the introduction the side ladies join the heads.

Forward and back six; ladies pass to side gentlemen..... 8 bars.
Forward and back six, ladies pass to head gentlemen..... 8 "
Forward and back six, ladies pass to side... 8 "
Forward and back six, ladies pass to places.. 8 "

WALTZ TEMPO.

Four ladies forward and back..... 4 "
Address partners..... 2 "
All waltz..... 16 "
Repeat by sides, end with waltz.

No. 5.

Introduction..... 4 bars.
First four galop to center and back, then two-step across..... 8 "
Sides the same..... 8 "
Heads repeat to place..... 8 "
Sides repeat to place..... 8 "
All balance to corners, and every lady to the right..... 8 "
All dance two-step around..... 8 "
Dance four times through.

EXPLANATION OF FIGURE No. 4.— When ladies pass to the sides, the gentleman has two ladies, one on each side, let the lady on the right pass to the left gent, lady on the left pass to the right.

☞ Music for the Quadrilles published in this book may be obtained from the authors of the dances. They can also be obtained at our Academy.

INQUIRIES AND ANSWERS.

Question. What is a Quadrille?

Answer. An assemblage of four ladies and gentlemen who stand in the form of a square.

Ques. What is a contre dance?

Ans. Two couples standing in lines opposite.

Ques. How many steps apart should the couples stand? *Ans.* Eight.

Ques. What is a Diagonal Quadrille?

Ans. An assemblage where the head couples face the sides, standing in two lines, facing.

Ques. What does the word tempo express?

Ans. Time.

Ques. What constitutes a half step?

Ans. Gliding the foot from a closed position forward, separating the feet the length of the foot. The movement may also be made to the side or back.

Ques. What constitutes a full step?

Ans. A movement from an open, into a closed position, and immediately passed to an open position.

Ques. State the five numbers of the original quadrille?

Ans. 1, Pantalon. 2, Ete. 3, Poule. 4, Tienis. 5, La Pastourelle.

Ques. How many measures of music required for: 1—First four right and left. 2—Ladies' chain. 3—Grand square. 4—Alamande. 5—Balance and turn partner. 6 First couple promenade inside the set and face out.

Ans. 1, Eight. 2, Eight. 3, Sixteen. 4, Eight. 5, Eight. 6, Eight.

Ques. How many counts to a measure, 2-4 or 6-8 time? *Ans.* Two.

Ques. How high should the joined hands be raised?

Ans. Height of the lady's shoulder.

Ques. How should the hands be joined in a mixed line?

Ans. Gentleman's right palm down, left palm up.

Ques. Which foot should you start with?

Ans. Outside foot.

Ques. What tempo would you play for a Quadrille?

Ans. 58 to 68.

Dances taught by Mail, by F. L. Clendenen.

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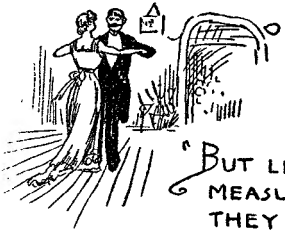

"BUT LET THEM
MEASURE US BY WHAT
THEY WILL.

WE'LL MEASURE THEM
A MEASURE AND BE GONE

SHAKESPERE

511 -